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ATHENS' OTHER HILL

BY EDWARD C. ECHOLS
University of Alabama

J. A. Symonds, in his *Sketches and Studies in Italy and Greece*, writes:

"If not encrowned with violets, Athens wears for her garland the air-empurpled hills, Hymettus, Lycabettus, Pentelicus, and Parnes." Hymettus, Pentelicus, and Parnes are well-known; but few Greek topographical features have been so consistently ignored as Lycabettus, the tall cone-shaped hill that dominates the Attic plain. Overshadowed by the Acropolis in every respect except size, Lycabettus has been virtually ignored by ancient and modern writers alike. Willie Snow Ethridge aptly summarizes the situation: "The real hill in Athens is the Lycabettus of which I had never heard . . ." (*It's Greek To Me*, by W. S. Ethridge: The Vanguard Press, 1947).

Geologically, Lycabettus is a monadnock, with a cap of the hard, blue-gray limestone "quarried on Lycabettus and elsewhere for use in most of the early buildings, the Pelasgic wall, and the early temple of Athena" (E. A. Gardner, *Ancient Athens*). This blue-gray limestone is exposed on the Hill of the Muses at 402' and 481', forms the tableland of the Acropolis at 511', and rises to 908' on Lycabettus. Further evidence that these three hills, approximately two miles apart, belong to the same geologic formation is offered by the soft marl limestone which underlies the cap of Lycabettus, is exposed on its south slope, appears again on the north slope of the Acropolis, forms the valley floor between the Acropolis and the Hill of the Muses, and can be seen on the north and south slopes of the Hill of the Muses.

Plato, in the *Critias* (112 a), seems to have analyzed the geologic situation accurately: "In the first place, the Acropolis, as it existed then, was different from what it is now. For as it is now, the action of a single night of extraordinary rain has crumbled it away and made it bare of soil, when earthquakes occurred simultaneously with the third of the disastrous floods which preceded the destructive deluge in the time of Deucalion. But in its former extent, at an earlier period, it went down towards the Eridanus and the Ilissus

and had the Lycabettus for its boundary over against the Pnyx." Beyond

AN INVITATION

You are cordially invited to attend the Second Latin Institute of the American Classical League, at Miami University, Oxford, Ohio, on June 16, 17, and 18, 1949. Come and meet personally the officers of the League, the editors of THE CLASSICAL OUTLOOK, and other teachers of the classics from all parts of the country. Many superintendents are excusing teachers from classes so that they may attend. For the program, see our April issue; for details of travel, registration, etc., see our March issue.

telescoping the erosive action of thousands of years into one night of extraordinary rain, there can be little fault found with Plato's evaluation.

Another version of the origin of Lycabettus is told by Antigonus of Carystus, an author of the third century B. C., on the authority of an Athenian antiquary, Amelesagoras: "Erichthonius is said to have been born from the ground, Hephaestus being his father. On his birth Athena placed him in a chest and gave him in charge to the three daughters of Cecrops, with orders not to open the chest until she came back. She then went to Pellene to fetch a mountain with which she proposed to buttress up the Acropolis of Athens. Two of the sisters opened the chest and saw Erichthonius. A crow told Athena that Erichthonius was exposed to view. At hearing this news, Athena dropped the mountain which she was carrying. It has remained ever since on the spot where it fell, and is the high peaked rocky hill of Lycabettus, which dominates Athens on the north." (Antigonus, *Histor. Mirab.* 12, quoted in J. G. Frazer, *Pausanias' Description of Greece*.)

The origin of the name of the hill is obscure and undemonstrable. (I am greatly indebted to Professor R. H. Webb, of the University of Virginia, for suggestions and information in the compiling of this etymology.) Pape's *Woerterbuch* (1857-62) gives the meaning "Lichtenwalde," on the assumption that the first part

of the word is from *lukē*, "light," and the second half presumably from *bessa*, "glen," giving "light-glen," which is scarcely tenable unless predicated on the etymological principle of "lucus a non lucendo." Popular etymology derives the name from *lukos*, "wolf," and *bessa*, "glen," giving "wolf-glen." Hesychius refers to the mountain as *Lukabatias*, perhaps postulating *-batias* from *batos*, the verbal adjective from *bainō*, with the meaning "traversed by wolves." As Professor Webb points out, the same confusion between the meanings of **lukē* and *lukos* can be seen in the various epithets of Apollo: *lukeios*, *lukēgenēs*, *lukoktonos*, and even *lukios*.

Macrobius (*Sat.* i, 17), says that the early Greeks called the first light which preceded the rising of the sun *lukēn*. With this in mind, Leake (*Topography of Athens*) suggests that the name "may have been derived from the simple fact that, in all seasons, except the middle of winter, the light of day makes its first appearance behind that mountain (Lycabettus), so that its summit is the first illuminated point in the horizon of the city." If *bessa*, "glen," is rejected, then to derive the second element from *batos*, "crossing," would seem to fit Leake's theory nicely. All this is conjecture, however. The most modern, and probably the correct theory, sees Lycabettus as a place-name of pre-Hellenic origin; and there the matter rests.

The exact identity of the ancient hill known as Lycabettus has not been conclusively established. The general locale of the hill is attested by several ancient references. Marinus (*Life of Proclus*) says that Proclus was buried in the more easterly part of the city, near Lycabettus. A fragment of Aristophanes has a chorus of Clouds vanish adown Lycabettus, and go off to the top of Parnes. When approaching the "Lycabettus area" in his description, Pausanias says (I, xxxii, 2): "Anchesmus is a mountain of no great size, with an image of Zeus Anchesmus." This is the one ancient reference to "Anchesmus."

There can be no doubt but that Anchesmus and Lycabettus are the same "general" mountain; but it has been suggested that Pausanias' Anchesmus may refer to the modern

Turk's Hill, a short range of mountains extending northeast of Athens, of which modern Lycabettus is the southern terminus. T. H. Dyer (*Ancient Athens*) sums up the arguments for identifying Anchesmus with the range rather than with the single peak: "... first, whether Plato included Lycabettus in his Acropolis ... or whether it only formed the boundary of it ... it was evidently the hill terminating the chain; for he could hardly have been so extravagant as to fancy that the ancient Acropolis embraced a ridge several miles in length. Secondly, as Pausanias, in the passage cited, is enumerating the Attic mountains, he would doubtless mention the whole range of Pentelicus, Parnes, and Hymettus. ... Allowing that the site of the Chapel of St. George was anciently a *hierum* ... still the Zeus erected there may have taken his name from the whole ridge rather than from the particular summit on which he actually stood."

Strabo (ix, 399) says: "Of the mountains, those which are most famous are Hymettus, Brilessus, and Lycabettus ..." Leake suggests: "In admitting Lycabettus to have been the same mountain (as Anchesmus), it is not necessary to suppose the former name to have been obsolete in the time of Pausanias, but only that the latter was more commonly used. In like manner, Brilessus had, in the same period, become more generally known by the name of Pentelicus." This view is strengthened by the fact that Strabo mentions neither Pentelicus nor Anchesmus, while Pausanias makes no mention of Lycabettus nor Brilessus. To complete the cycle, Pliny the Elder writes (iv, 7-11): "In Attica are ... the mountains of Brilessus ... and Lycabettus."

On the other hand, the evidence for applying the name Lycabettus to the entire range, while equally circumstantial, is perhaps more than equally strong. Strabo (x, 454) writes: "But whether by Ithaca he means the city or the island is not clear, at least in the following verse—'those who hold Ithaca and Neritum' (*Iliad* ii, 632); for if one takes the word in its proper sense, one would interpret it as meaning the city, just as though one should say 'Athens and Lycabettus,' or 'Rhodes and Arabyris,' or 'Lacedaemon and Taygetus.'" Taygetus is a "range of mountains running through Laconia."

Statius refers to "Lycabessus, richer in the juicy olive ..." (*Theb.* xii, 621). It would seem impossible that this is the Lycabettus which is mentioned in the *Eryxias* (400 b), where it is a synonym for a worthless pos-

session. Xenophon (*Oec.* 19) observes: "... the land around Lycabettus, and any like it, is an example of dry ground." But, as Leake suggests, if "Lycabettus" be applied to the en-

DE ELEPHANTO

A tail behind, a trunk in front,
Complete the usual elephant.
The tail in front, the trunk behind,
Is what you very seldom find ...

—A. E. Housman

(Reprinted from Laurence Housman, *My Brother, A. E. Housman*, New York, 1938, p. 236; copyright, 1938, by Laurence Housman; used by permission of Charles Scribner's Sons.)

VERSIONS

BY ROGER PACK
University of Michigan

I. Hendecasyllabi

Prae se fert elephas manum atque
dentes,

Tendit codiculam fere retrorsum:
Raro subsequitur proboscis illa,
Raro appendicula altera antecurrit.
Hae totam bene bestiam rotundant,
Ne praepostera sit vel indecora.

II. Glyconii et Pherecratii

Prae se fert elephas manum,
Tendit codiculam retro:
Sic praestat fera perbene,
Ne praepostera fiat.
Raro subsequitur manus,
Raro appendicula anteit:
Se praebens ita bestia
Quam praepostera fiat!

tire range instead of to the single hill, it "would perfectly deserve to be described as an olive-bearing mountain." If the author of the *Eryxias* refers to the absence of man-made improvements on Lycabettus as opposed to the vast amount of building on the Acropolis, then Lycabettus, the range, is a justifiable synonym for "barren."

Aristophanes (*Frogs*, 1056) lists, as one of the duties of the poet, the speaking of "great Lycabettuses"; the reference is to the many-jointed compounds of Aeschylus. Assuredly the comparison is more effective if a range of joined peaks is invoked, rather than a single isolated hill.

Like many other aspects of Lycabettus, its exact identity seems to defy absolute solution.

Archaeologically, the hill is a disappointment. Theophrastus (*De sig. plur.* i, 4) notes: "Thus in some parts

have been found good astronomers. ... Phaeinos at Athens from Mt. Lycabettus." Pausanias mentions the statue of Zeus Anchesmus. Since in Greece it is customary to build modern churches on the site of ancient temples and religious shrines, the Chapel of St. George may mark the site of Pausanias' Zeus Anchesmus. E. Dodwell (*Classical and Topographical Tour Through Greece*) describes the hill as it was about 1800: "A short way from the summit of Anchesmus, on the side facing Athens, is a small platform, and a church built against the rock, which has been flattened; and in the front are some holes, which seem to have been made for the reception of beams; this is an ancient structure. The rest of Anchesmus is too steep to have had any habitations; yet ancient tiles and broken pottery are found in abundance on the steepest parts." Dodwell also records two fragmentary inscriptions incorporated in the walls of the church.

Mount Lycabettus, the modern Hagios Georgios, "rises like an index finger above the Attic plain, northeast of the city on the road to Marathon." Although it is the center of the modern city, it overhung the ancient city and was never included within its walls. It was the source of the stream Eridanus, whose bed can still be traced. The aqueduct of Hadrian ran along its south slope. Today, the British and American Schools are on the southeast slope of Lycabettus, the French School on the west slope.

The obscurity of Lycabettus is probably due largely to its location. For building and defense, the nearby Acropolis was in every way superior. Lycabettus seems to have had no great religious significance. Consequently, Athens' other hill, "by far the most conspicuous summit in the neighborhood of Athens," was doomed to stand for always in the shadow of its smaller neighbor, the Acropolis. It deserved a better fate at Athena's hands.



IN LIGHTER VEIN

BY HOMER K. EBRIGHT
Baker University, Baldwin, Kansas

The following jingles can be sung to the classical tune of "She'll be comin' 'round the mountain." My Latin students have fun singing them, and they pick up a number of Greek words in the process. The Greek words are capitalized and divided, for easier use by students who know no Greek. The meanings of the Greek words are supplied below each stanza.

THE CLASSICAL OUTLOOK

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REPLY TO
PROFESSOR TITCHENER

By NORMAN J. DEWITT

Washington University, St. Louis, Mo.

(See THE CLASSICAL OUTLOOK for March, 1949, 66-67, and for January, 1949, 42-3.)

There is very little in Professor Titchener's excellent article with which I disagree, so long as he confines himself to the matter of style. I rather favor the plain, as opposed to the highfalutin', style myself. And I stated in my article in the January issue of THE CLASSICAL OUTLOOK, and repeat here with conviction, that Caesar's *Commentaries* are superlative writing.

But I am afraid that we are going to drift into a family argument as to the merits of Caesar and Vergil, with Ovid, Plautus, Terence, Nepos, and others as possible contestants, all of whom have respectable claims as to style and content. But the disagreeable fact seems to me to be that Professor Titchener and I (and any others who join in the fray) are arguing our case before the wrong court. Neither the readers of THE CLASSICAL OUTLOOK nor Latin teachers in general are the final judges; the decision lies outside their area of competence. As a teaching group from Grade IX to the seminar level, we have been and shall be judged by our colleagues in the teaching field and by the educated public at large.

Consequently, it seems to me that we need to ask: should Caesar remain, as he has been, the representative classical author in the minds of the educated public? Should Caesar's specialized vocabulary be synonymous with Latin in the minds of the educated public? Should he be allowed to remain the focus of public attention on the teaching of classical civilization as a whole? Never mind about Miss X, whose students love Caesar, or Mr. Y, who got a great deal out of him; we are dealing with principles in the area of public relations, not with individuals. Caesar is what the public thinks he is, not what we say he is.

Before we attempt to answer such questions, we in the Department of Classics should examine our own position very carefully. We must be wary of the illusion, common to most teachers, that we have grasped, or are about to grasp, the actual nature of something; that is, we must not be too sure that we are really teaching

1. Vain Narcissus fancied he was so
KAL-OS,
So beside the pool all day he sat
AR-GOS;
Loved his EI-KON in the water
In a way he hadn't oughter,
And he turned into a drooping
flower, LEUK-OS.

(The Greek words in this stanza, in order, mean: beautiful, idle, image, white.)

2. When old Orpheus played KI-
THAR-A and would sing,
Then THE-RI-A gathered 'round
him in a ring.
Even DEN-DRA bent to hear
him,
For they wanted to be near him;
When he sang, SEI-REN-ES
couldn't do a thing.

(The Greek words in this stanza, in order, mean: harp, wild beasts, trees, sirens.)

3. Clever Daedalus made PTE-RUG-
ES to fly,
Was the PROT-OS airplane man
that sailed on high;
But son Icarus flew higher,
Near the sun the wax took fire,
In the THA-LAT-TA he tumbled
from the sky.

(The Greek words in this stanza, in order, mean: wings, first, sea.)

4. When Pandora looked upon the
KI-BOT-OS,
Oh, the more she looked, it seemed
more THAU-MAST-OS.
The temptation to peep in it
Was so strong that in a minute
Lid was lifted, out flew everything
KAK-OS.

(The Greek words in this stanza, in order, mean: box, wonderful, evil.)

5. Jason sowed the snake's O-DONT-
AS in the ground,
And MU-RI-OI armed men sprang
up all around.
Yells of "MIS-OS," "PHON-

OS" stung them,
But he tossed LITH-OUS among
them,
And they slew AL-LE-LOUS there
with fearful sound.

(The Greek words in this stanza, in order, mean: teeth, countless, hate, murder, stones, one another.)



ANNIE LAURIE

Translated by the late

ARTHUR WINFRED HODGMAN

Dulces sunt illae ripae
Ubi gratus ros cadit;
Ibi cara Anna Lauri
Promissum mi dedit.
Quae fides data mi
Firmissima stabit.
Pro venusta Anna Lauri
Paratus sum mori.

Frons alba nivi certat,
Cervices cycneis;
Nec pulchriorem voltum
Sol vidit alterum,
Sol vidit alterum!
Sunt ocelli caerulei.
Pro venusta Anna Lauri
Paratus sum mori.

Ut ros flores lene lavat
Sic lene graditur.
Ut aestate venti spirant
Summissa vox sonat,
Summissa vox sonat,
Et carissima est mihi.
Pro venusta Anna Lauri
Haud metuum mori.

Latin and the Classics. The problem we have to solve is an empiric and pragmatic one, not one of propagating, on our own terms, a Platonic verity established by our own private dialectic. I suggested in January that we are greatly under the influence of Romanticism. Is that good? And I wonder: how many teachers of Latin who look askance at the Social Sciences are aware of the extent to which they themselves are teaching sentimentalized sociology? What is the unique characteristic of Latin and classical civilization that only we can teach? Or, what can we teach better than anyone else?



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VERSE WRITING— CONTEST—RESULTS

College Division—First Place PALINURUS

BY JOHN CARROLL FUTRELL, S. J.
St. Stanislaus Seminary,
Florissant, Missouri
(Rev. Francis A. Preuss, S. J.,
Professor of Classical Languages)

".....dum sidera servat
exciderat puppi mediis effusus in
undis."

(Vergil, *Aeneid* vi, 338-9)

Palinurus, what saw you in that
star?

Bright hope, fool's-gold, or light?
What glowing astral spar

Womb-weaved your heart in night?

Palinurus, what stirred the opaque
deep?

Strange mirrored satellite!
O did your opiate sleep
Forgetfulness requite?

Palinurus, what found you after life?
Soared up your soul in flight?

Did love-pain cease, and strife?
Palinurus!Where tonight?

College Division— Honorable Mention

Honorable mention has been awarded to the poems printed below, and also to "Heu, Thebane," in Latin, by Erving R. Mix, Alfred University, Alfred, New York (G. Stewart Nease, Professor of Classical Languages); "Tell Me," by Cecile Ann Blankenship, MacMurray College,

Jacksonville, Illinois (Mary Johnston, Professor of Latin); and "A Silent Guardian," by Mary Jane Hogan, MacMurray College (Mary Johnston, Professor of Latin).

ATALANTA

BY MARIE HUGHES

College of Saint Rose, Albany, New York
(Sister Emily Joseph, C. S. J., Latin Teacher)
Another suitor pleading now to race
with me?

Pray, weigh your life, for futile
is your aim.

He does not breathe whose speed can
e'er surpass my own.

But come—let's have it done, face-
tious game!

Your feet resound, but ah! so far be-
hind my path!

Know now that you are soon to
meet dire fate.

What! Golden apples, piercing bright
before my eyes?

Oh, quickly snatch them up, for
time runs late!

Awed heart, can it now be I see him
waiting there,

Triumphant, arms outstretched to
claim his own?

Yea, so, for you have lost the race
eternally;

Swift past, true heart, your golden
love has flown.

TO THE WINGED VICTORY

BY ELIZABETH NELMS

MacMurray College, Jacksonville, Illinois
(Mary Johnston, Professor of Latin)
Imprisoned like a bird that should
soar free,

I marvel at your beauty and your
grace;

But rather would I see you as you
stood

Upon the lofty heights of Samo-
thrace.

* * *

What strength reposes in your out-
stretched wings,

What confidence your very posture
shows,

How full of motion is your attitude,
How strong the wind upon your
garment blows!

The vandal hand could not destroy
your charm;

Though lost to us your hands, your
arms, your face,

The radiance of your glory still
remains,

O timeless Victory of Samothrace!

THE PIPES OF PAN

BY PATRICIA CONWAY

College of Saint Rose, Albany, New York
(Sister Emily Joseph, C. S. J., Latin Teacher)
The song of life is full and free;

'Tis nature's theme eternally;

The earth the form, the sky the
rhyme;

The rushing waters beat the time.

Deep notes of fear all trembling
stray,

While those of sorrow sigh and sway.
And lilting bars of love's refrain
The heights of peace and bliss con-
tain.

This mighty music knows no laws—
A song unmarred by breaks or flaws,
Composed by Nature's pulsing heart
Whose strains the pipes of Pan im-
part.

High School Division— First Place

DIANA TO ENDYMION

BY ADELE OSBORNE

Hockaday School, Dallas, Texas
(Marguerite B. Grow, Latin Teacher)

I have heard mortals say, "Were I
immortal,

I would explore the sunrise, and the
stars,

And penetrate far reaches of the
night."

But since I am a goddess, I could tell
them

That deathlessness is not like that. I
know

That when one has eternity to spend
In finding the delights of heaven and
earth,

One must walk slowly, knowing there
is time

For savoring each pebble, each leaf,
As if it held the beauty of a world.
And one thing more: One must not
fall in love.

For love is swift—one should not
try to spend

All time in loving. Yet if it be a
mortal

That one has loved, there is the
greater sadness.

You would not know this—this my
desperation;

For your eternity is spent in dreams.
But after all, the mortals are the
happiest,

Because their ecstasy is limited;
And, thus confined by their mortality,
They dare to seek all beauty in one
lifetime,

And, loving, know all heaven in an
hour.

High School Division— Honorable Mention

Honorable mention has been awarded to the poems printed below, and also to "Letum Umbramque Cano," by Robert Layzer, Cleveland Heights (Ohio) High School (Mary H. Ryan, Latin Teacher), not printed because of its length; "Medea's Prayer to the Sun-God," by Mary Kent, Oakwood School, Poughkeepsie, N. Y. (Eugenia Wilson Newlin, Latin Teacher); and "Afterward," by Mary

Pillsbury, Central High School, Manchester, New Hampshire (Mary E. Bartlett, Latin Teacher).

INVOCATION

By CATHERINE HAWKINS

St. Xavier's Academy,
Providence, Rhode Island

(Sister Mary Eloise, R. S. M., Latin Teacher)

O Priam, before the sacred altar steps
You fall; your life blood stains
The marble, reddening the white
stone,

Polluting the holy fires; and you
breathe forth

Your soul where lies Polites slain
By the cruel hand of Pyrrhus, son
Of dread Achilles. Priam, rise,
Tear out the sword, and ease the
burning pain!

Call your armies, once so proud, so
fierce!

Lead on your men, drive out the foe!

Alas, the days of Troy are done,
Her glory gone. Her king beheaded,
lies

A lifeless trunk upon the shore
Unknown, unnamed.

O shameful day, retreat to your first
hour!

O merciless Phoebus, turn back your
flying car!

Let Troy remain; her name must
never die.

Lo! From the sky a sign appears,
A tongue of fire rests on a young
boy's head.

And somewhere Troy shall live,
somewhere

Beyond the seas New Troy shall rise.

TO LAOCOON

By HELEN W. STEERE

Haverford Township Senior High School,
Havertown, Pa.

(Bernice Gilmore, Latin Teacher)

Brave priest of Neptune writhing in
the coilings

Of serpents sent by fiery Juno's hate,
You are a martyr to the cause of
wisdom,

A mighty prophet overcome by fate.

When weary Troy stood on the
brink of ruin,

And Sinon wove his net of evil lies,
You warned the Trojans to reject
his story

And see the trick beneath his thin
disguise.

You held the sacred horse in grave
suspicion,

And desecrated it with probing spear,
Until the Grecian fiends within cried
loudly,

Yet not an echo came to Trojan ear.

And now at last you die, a crumpled
symbol

Of truth, consumed by flaming false-
hood's fire.

Your dirge shall be the crash of Tro-
jan grandeur,
The smoking dust your lonely funer-
al pyre.

AD LEONEM,

STATOREM ROMAE

By EDWARD HOUGHTBY

Central High School, Detroit, Michigan
(Margaret E. Flynn, Latin Teacher)

O Leo, thou Protector of Christ's
Rome,

The ruins, where ivied Pan, wine-
giving Faun,

Danced for a thousand eons in the
dawn

That daily lit the columns of his
home,

Recall thy saintly presence 'mid them
still.

Beneath the dome of Peter's ancient
pile

The incense smokes, and youthful
faces file

In solemn rows to sing thy canticle
Of praise on high. For thou the rag-
ing band

Of murderous Attila alone didst brave
With ivory cross and golden wand
to save—

The symbols of a mild, restraining
Hand.

Thy will it was that stayed the burn-
ing fears,

Thy strength that dried, before they
fell, our tears.

TO THE FATES

By JAMES DOUGLAS CRAWFORD

Haverford Township Senior High School,
Havertown, Pa.

(Bernice Gilmore, Latin Teacher)

Spinning, drawing, cutting always,

Sowing late and reaping soon,

Swiftly mortal morning passes,

Swiftly dies the blaze of noon.

Sunset comes; the day is dying.

In the West the sun drops low.

Still there is no hope of morning;

Still the dismal shadows grow.

Grant one boon, O Fates, I pray you!

Slowly draw the cord of life;

But when it is drawn completely,

Cut it quickly, end the strife.



IS THIS A RECORD?

What may well be the banner class-
ics enrollment in the whole country
is reported for the first semester of
the year 1948-49 by Professor E.
Adelaide Hahn, of Hunter College of
the City of New York. In that se-
mester, Hunter College had 778 stu-
dents taking courses in Latin, 78
taking courses in Greek, and 191 tak-
ing various courses in ancient civili-
zation, mythology, and literature in
translation. The total was 1047 stu-
dents. If any college has a larger en-
rollment in classics to report, the

Editor would like very much to hear
of it.



A STUDY OF THE CONCLUDING LINES OF THE AENEID

By SISTER M. ELAINE O'MARA

Our Lady of Victory Academy,
Lackawanna, N. Y.

The poet is a perfectionist—perhaps
not in his dress, not in his room, not
even in his speech; but in giving ex-
pression through the medium of
words to his ideas, he is persistent
and indomitable. He will work and
slave, search and weigh, now for a
word, now for a meter, now for a
phrase.

Vergil, particularly in his *Aeneid*,
is the perfect poet, the master of
many phases of poetry. He spent
eleven years on the composition of
the twelve books of the epic; it is said
that he wrote, on the average, one
line a day. Perhaps nowhere could
one be more inclined to appreciate
this labor than in the closing lines
of the various books of the *Aeneid*.

The poem tells of Aeneas's settle-
ment in Italy. In the first book the
hero is introduced in the seventh year
of his expedition. He has set sail
from Sicily and been shipwrecked
upon the coast of Africa, where he
is graciously received by Dido, queen
of Carthage.

The poet entices his readers on to
his second book by leaving at the
end of his first a promise of a story
of romance:

"Immo age et a prima dic, hospes,
origine nobis
Insidias," inquit, "Danaum casus-
que tuorum
erroresque tuos; nam te iam sep-
tima portat
omnibus errantem terris et flucti-
bus aestas."

But come, my guest, she says; and
from the beginning

Tell us of the stratagems of the
Greeks, the misfortunes

Of your men and your own wan-
derings; for now the seventh

Summer brings you here who
have roamed over land and
sea.

Did you hear that express invita-
tion? "Come, my guest." And then
to what is Aeneas invited? To sit
down on a summer's evening beside
a charming person who is evidently
interested in him and anxious to hear
his story. If the unhealthy mind finds
relaxation in psychoanalysis, how
much more relaxing must a similar
process be to a healthy mind? See
the universal wisdom of the poet.
Because of the tendency of readers

to identify themselves with the hero of a story, Vergil now has you settled back in your easy chair in an atmosphere of warmth, contentment, love. And he is going to spin a tale to you.

In the second book Aeneas tells of the fall of Troy and his own escape through the flames to Mount Ida. Vergil often speaks of Aeneas as *pius*, a word poorly translated by our "pious." Aeneas in being *pius* loved his gods, his country, his family, and his home. How deeply would any man's heart be torn to see his home burned to the ground, his wife lost, his country in ruins at the hands of his enemy, and his only prospect of life, flight to unknown shores!

Cessi, et sublato montes genitore petivi.

"Cessi." Hear the definiteness, the finality in this first word of the final line of Book Two. There is strength, too, the strength of the strong man admitting his limits. Aeneas could do no more.

"Sublato genitore." Here is an echo of *Pius Aeneas*. Love, respect for his ancestors is one of Aeneas's dominant traits.

"Montes petivi." Is this an echo of another poet, a Hebrew, King David, when he sang: "Levavi oculos meos ad montes unde veniet auxilium mihi"? One cannot read Isaiah and the Fourth Eclogue without finding in both the same theme of the coming of a great Ruler. Had Vergil perused the Hebrew scriptures so well that he gave credence to their message and unconsciously imbibed their manner of expression? Or have we, in this similarity of expression, isolated the flame of genius as it burned in poets separated by hundreds of years?

Vergil has told a sad tale, but into the last line of his second book he has managed to inject the stimulant that always keeps the world going—hope. Mountains are strong, affording many places of refuge, giving us new views of far-off possible shores where we may continue our search for happiness.

Troy is now behind Aeneas. In the third book Aeneas tells, in a minute account of his voyage, the places he visited and the perils he encountered from the time of leaving the shores of Troy until he landed at Drepanum in Sicily, where his father died. This comprehends a period of seven years and ends with the dreadful storm with the description of which the first book opened.

Sic pater Aeneas intentis omnibus unus

Fata renarrabat divum cursusque docebat.

Conticuit tandem factoque hic fine quievit.

And so, while all listened, Father Aeneas alone

Recounted the destiny set for him by the gods, and gave an account of his voyage.

He became silent at length and, his story ended, he rested.

In these closing verses of the third book the poet has skillfully reiterated his theme, the divine destiny of Aeneas. The last line is a classic example of the wisdom of the Latin word order. In the rudiments of Latin it is learned that the most commanding positions in a sentence are the beginning and the end. One can see here to how skillful a use this principle lends itself. The poet wishes to bring his book to a restful, dignified close. "Conticuit" holds the beginning position—"he fell silent." "Quievit" closes the line, and also the book which told the stormy tale of Aeneas's wandering but leaves him safe on Dido's shores. This "quievit" is like the fall of a weary sailor to the warm sand, where he drops into profound sleep after a night of horror on a storm-tossed sea.

Book Four brings the love story of Dido into full blossom, and ends with her suicide upon the departure of Aeneas:

...dilapsus calor atque in ventos vita recessit.

All the warmth, all the burning fire of Dido's passion is gone. A cold corpse is left. A dismal, sad picture it is, but the poet lightens the line by slipping into it the warm African breezes. Her soul vanishes into the winds, the same winds that blow upon the sails of Aeneas.

In the fifth book Aeneas sails from Carthage to Italy, but is driven back to the shores of Sicily. At Drepanum he celebrates the funeral rites in honor of his father. Here the fleet is set on fire by the Trojan women, but Jupiter interposes and spares the fleet with a loss of four ships. After this event Aeneas continues his voyage to Italy. The loss of Aeneas's pilot and friend, Palinurus, closes the book:

"O nimum caelo et pelago confise sereno,
nudus in ignota, Palinure, iacebis harena."

O Palinurus, you who have put too much trust in a clear sky and sea,

Naked will you lie on strange sands.

There is melancholy in these lines, but not black brooding. The poet does not leave his reader with the possible picture of the body of Palinurus ravaged by some sea animal—a

fate which well might have befallen him. No, he leaves the friend of Aeneas washed ashore on soft, white sand. Here, as in the closing lines of each book so far cited, there is that sense of rest, of repose, of relaxation.

The main burden of Book Six is Aeneas's descent to the underworld. When Aeneas returns safely to the upper air, he sets sail and arrives at Caieta, where

Ancora de prora iacitur; stant litore puppes.

Again the poet in his final line has achieved that soothing sense of repose and rest. After the long, weary journey a harbor near the final goal has been reached; the ships ride at anchor and fringe the Italian shore.

It is fascinating to watch each verse of the *Aeneid* fall into the pattern of the dactylic hexameter. The quiet, regular presence of the main caesura increases our wonderment at the poet's masterful symmetry. Not only has Vergil divided each verse into well-balanced parts, however; he has thus created the whole *Aeneid*. The last line of the first six books has left Aeneas on the shore of Italy. There is a pause, a "caesura," before the storm of war, as told of in the last six books, breaks upon him.

Aeneas has finally reached Latium in the seventh book. He is graciously received by King Latinus, concludes a treaty with him, and is promised his daughter in marriage. Relentless Juno arouses Turnus, the former suitor of Lavinia, to war. Vergil ends the book with a vivid description of the enemy's forces and their respective chiefs. In this account there is a certain boyishness. As a child, Vergil must have stood at the side of the road gazing wide-eyed at the gleaming helmets, the waving plumes, the shining belts, the caparisoned horses, the swords, and the thousand details that made up the military shows of Julius Caesar. As a man Vergil was able to let escape into his poetry the fascination he had experienced, and fulfill his childhood dream of "cum canerem reges et proelia." The last martial figure to be described is Camilla, the warrior-maiden. What loving labor Vergil expends on her! The closing verse describes her shining spear:

...pastoralem praefixa cuspidem myrtum.

There is a difference between the conclusions of the last six books and those of the earlier books. Final cadences of thought may be sudden, abrupt, not always bringing the reader to the same low, peaceful valleys of feeling as did the final cadences

of the first six. Almost every book in the latter half of the epic ends with some action of a noble character in that book. Thus in the concluding verse of the seventh book Vergil has left us gazing upon the strength and beauty of Camilla, enchanting even to the very tip of her spear.

In the eighth book preparations for war are continued. According to the terms of an alliance with Aeneas, Evander sends a chosen group of men, and his own only son, to the aid of Aeneas. Venus gives Aeneas a suit of armor wrought by Vulcan. The most wonderful piece is the shield whereon there had been depicted, prophetically, events of great moment in Roman history.

There are certain parts of the epic that one feels were dearer to the heart of its author than others. The description of the shield of Aeneas is definitely one of these. One feels that even Vergil found it difficult to tear himself away from the raptures into which the contemplation of the shield sent him. But, with his consummate skill, he never fails. In a simple closing line Aeneas receives the shield:

... attollens umero famamque et
fata nepotum.

Raising to his shoulder the fame and fortunes of his descendants, Aeneas is armed, poised, and ready, the knowledge of the glory and destiny of the future Romans his protection and ballast.

In the ninth book the Trojans, driven to desperation by an attack of Turnus while Aeneas is off securing allies, permit two friends, Nisus and Euryalus, to set out to summon Aeneas back. Here Vergil touches another theme dear to his heart—friendship. Euryalus is killed and Nisus dies avenging his friend's death. This episode does not, however, close the book. Early in the *Aeneid* (i, 229-253) Venus, reproaching Jupiter for the fate of the Trojans, reminds him of his promise to her that from the restored race of Teucer would spring the Roman leaders. Woman-like she complains, "Hoc . . . solabar fati contraria fata rependens" (238-9). Here Vergil sounds the keynote for the concluding episodes of the last six books. Camilla, a Rutulian, stands at the close of the seventh book; Aeneas, at the close of the eighth. Book Nine carries out the scheme of "rependens fati fata." Turnus has penetrated into the Trojan camp and after wreaking much havoc is finally compelled to leap into the Tiber to escape the pursuing Trojans:

... et laetum sociis abluta caede
remisit.

Vergil has allowed Turnus to escape in order that he may be saved for a more dramatic finale.

Aeneas has returned, in the tenth book, and his war with the Latins goes into its furious stage. Pallas is killed by Turnus, but his death is balanced by Aeneas's slaying of Lausus, son of the Rutulian chieftain Mezentius. Aeneas then overwhelms Mezentius, who, pinned to the ground by the sword of Aeneas, before his throat is pierced, begs for burial. Mezentius, possessed of valor, nobility, and strength of character—Italian virtues which the Romans were to absorb, and on which they were to wax strong—dignifies the close of the book:

... undantique animam diffundit
in arma cruore.

The solemn funeral of Pallas opens the eleventh book. A reconciliation between Aeneas and Latinus is prevented by Turnus and by the hostile approach of the Trojan army. In the ensuing fray, Camilla, having signalized herself in battle, is slain. Informed that his troops have suffered severe losses, Turnus advances to the open plain from which he is to wreak his vengeance on the city of Laurentum. Aeneas too advances onto the plain. The fury of battle suddenly subsides. Night has brought a pause hushed with expectancy. The moment is at hand. The majestic epic is drawing to a close. Aeneas is on the brink of future glory, Turnus on the brink of the underworld. They settle in their camps before the city, and intrench the walls:

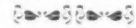
Consident castris ante urbem et
moenia vallant.

The battle rages anew in the twelfth book. Juno appears again and prevents the single combat agreed upon by Turnus and Aeneas. The Trojan chief is forced to retreat because of wounds, but he is immediately cured by Venus. Aeneas returns to battle and challenges Turnus to single combat. Aeneas overwhelms Turnus but hesitates to deal the death-blow until he spies on the prostrate Turnus the belt of the dead Pallas. Fury then possesses the victor and he buries his sword in Turnus's breast. His soul indignant, a soul full of wrath, of rebellion to the last against his fates, flees down to the shadows:

... vitaeque cum gemitu fugit
indignata sub umbras.

Every demand of man's sense of justice is satisfied, at peace, at rest. With the last word, *umbras*, the dense mists of the river Styx noiselessly absorb the fading figure of Turnus.

The richest literature is that whose lesson, set in beauty, never tarnishes despite the passing of time, because truth is timeless, ageless, belonging to no time but to all time. The *Aeneid* of Vergil will remain a shining jewel as long as man is civilized enough to read and ponder it.



SUMMER COURSES AND LATIN INSTITUTES

The following lists of summer courses and institutes for teachers of the classics arrived in time to be included in this issue. Inquiries about courses in other colleges and universities should be directed to those institutions.

American Classical League.—Latin Institute, June 16-18, Miami University, Oxford, Ohio. Program in THE CLASSICAL OUTLOOK for April, 1949.

American Academy in Rome.—A comprehensive course on the graduate level, in Roman civilization from the earliest times to the reign of Constantine, based on the study at first hand of existing monuments in and about Rome (Hammond). For details address American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

American School of Classical Studies in Athens.—A six weeks' course, on the graduate level, in the art and archaeology, history, and literature of ancient Greece, with excursions to important sites (Lord). For details address Professor Louis E. Lord, Scripps College, Claremont, California.

Arkansas, University of.—June 6-July 16: Civilization of Rome; Latin Teachers' Workshop.

Cincinnati, University of.—Roman Satire; Greek Drama in Translation; one conference course for properly qualified graduate students in classics (Trahman).

De Paul University.—Catullus (Ring); Lucretius (Ring); Cicero and Sallust (Rebenack); Ancient History II, Roman (Rebenack); Advanced Latin Prose Composition (Sherlock); Pro-Seminar (Sherlock).

Gettysburg College.—Roman Law (Glenn); Word-Building (Glenn); Latin Literature in Translation (Glenn); Beginning Greek (Shaffer); Greek Literature in Translation (Freed); Reading Course in Greek (according to demand) (Shaffer).

Hawaii, University of.—The Tragic Form in Drama (Ernst).

Hunter College of the City of New York.—Intensive Course in Beginning Greek—one full year's work (DeGraff); Greek and Roman Literature in Translation.

Iowa, University of.—June 14-Aug. 10: Elementary Latin (de Schweinitz, Rosenmeyer); Latin Poetry (White); Cicero's Letters (Potter); Teaching of Latin (White); Roman Religion (Rosenmeyer); Special Assignments in Latin and in Greek (Staff); Thesis (Staff); Homer (Else); Ancient Literary Criticism (Else); Greek and Latin for Vocabulary Building (White). June 21-July 12: Latin Workshop; theme, "New Approaches and Materials in Basic Latin" (Else, Geweke, White, Seaman, Dunkel, Van Dyke, LeVois, Potter, Agard, Weinberg, Flickinger, Hoyt). June 16-Aug. 16: Classical Backgrounds Tour of Europe, under the Bureau of University Travel (Nybakken).

Kentucky, University of.—June 20-Aug. 13: Refresher Course for High-School Teachers (Van der Weyden); Roman Civilization (Skiles); The Teaching of Latin (Skiles); Demonstration Course in Beginning Latin (Bobbitt); Conference Courses in Greek and in Latin (Skiles). June 20-July 16: Materials and Methods in High-School Latin (Skiles and Bobbitt).

Marquette University, Milwaukee, Wis.—June 20-July 29: Intermediate Course in Cicero; Intermediate Course in Vergil's *Aeneid*; English Translations of Greek and Latin Classics; The Latin Fathers of the Church; Graduate Course in Vergil's *Aeneid*; History of Latin Literature—Silver Age.

Michigan, University of.—In Linguistics: Introduction to Indo-European Comparative Grammar; Pre-Italic and Italic Dialects; History of the Latin Language. In Art and Archaeology: The Development of the Classical Art; Roman Archaeology; Laboratory Course in Classical Antiquities. In Greek: Elementary Greek; Gospel of Luke and the Acts of the Apostles; Homer, *Odyssey*; Greek Literature in English; Greek Religion. In Latin: Latin Literature in English; Outlines of Roman Civilization; Vulgar Latin; Ovid, *Fasti*; Latin Writing; Roman Historians and Historical Sources; Cicero, *Tusculan Disputations*; Roman Comedy. In History: The History of Greece; Roman History. Also, there will be a series of public lectures on classical subjects, a Greek play, and several exhibits of papyri, manuscripts, and archaeological objects.

Mundelein College, Chicago, Ill.—June 23-Aug. 4: Techniques of Translation.

New York University.—June 27-Aug. 5: Beginning Latin (for undergraduates) (Grummel); Lyric Meters of Latin Poetry (for graduates)

(Costas); Indo-European Verb Morphology (for graduates) (Kerns).

North Carolina, University of.—Suetonius (Allen); Horace, *Epistles* (Allen); Virgil, *Eclogues* and *Georgics* (Suskin); Latin Literature in English (Allen, Suskin); Greek Drama in English (Epps); Greek and Roman Epic in English (Epps, Suskin); Hellenic Mythology (Harland); Archaeology and the Bible (Harland); Greek Art (Harland); History of Classical Greece (Caldwell); Early Rome (Caldwell); courses in various stages of elementary Latin to Virgil (Staff).

Northwestern University.—Horace, *Epistles* (Murley); Catullus (Steiner); Independent Study (Staff); Independent Graduate Study (Staff); Greek Archaeology (Highbarger); Early Backgrounds of Current Education (in School of Education) (Dorjahn).

Oklahoma, University of.—Beginning Latin; Directed Reading in Latin; Greek Derivatives in English Vocabulary for Science Students; Greek Literature in English Translation; Advanced Directed Reading in Latin; Medieval Latin; Research for Master's Thesis in Latin; Directed Reading in Greek; Herodotus (Stow and Tongue). Also, courses in Greek and Roman History on both undergraduate and graduate level, in Department of History.

Pacific, College of the.—June 21-July 22: Art of Language (Farley); Survey of Greek and Roman Literature in Translation (Farley).

Pittsburgh, University of.—Classical Literature in Translation (Miller); Etymology (Panetta); Masterpieces of Latin Literature (Young); Cicero, Selected Works (Panetta); Petronius (Panetta); Horace, *Odes* (Young); Pliny, *Letters* (Miller); Individual Work (Staff); Thesis (Staff); Workshop for Latin Teachers—"Audio-Visual Aids"; "Seminar on Livy"; "Tools of Classical Scholarship" (Walker, Young, Miller).

Saint Louis University, St. Louis, Mo.—June 21-July 29: Literary Study of Horace's *Odes* (Kaiser); Introduction to Medieval Latin (Korf-macher); Vergil's Earlier Works (Kaiser); Aristophanes and Old Comedy (Korf-macher); Art in the Ancient Mediterranean World (Yavis); Greek and Roman Life (Finch); Graduate Course in Linguistics (Finch); Critical Periods in Ancient History (Finch). Also, Latin Teachers' Institute, June 22 and 23: General theme, "Towards Betterment in Latin Teaching" (Korf-macher, Finch, Kaiser, Yavis).

San Francisco, University of.—Ovid, *Fasti*; Latin of the Medieval

Philosophers.

Tufts College.—Greek History (Johnson); Greek Drama in English (Johnson).

Vermont, University of.—Cicero (Prindle); English Words (Prindle); Prose Composition (Pooley); Teaching of Secondary-School Latin (Kidder).

William and Mary, College of.—June 23-Aug. 25: Elementary Greek; Greek Civilization and Its Heritage; Rome's Legacy to the World of Today; Guided Reading and Study towards the Master's Degree. June 27-July 16: Eleventh Institute on the Teaching of Latin, with lectures, workshop, demonstrations (Wagener, Ryan, Oppelt). During the second week a series of lectures will be given by George E. Mylonas. Attendance limited; early application advised.

Wisconsin, University of.—Greek Life and Literature; Classical Mythology; Directed Reading in Latin and in Greek; Latin Sight Translation; Later Latin Literature (Agard and Hieronimus).



SCHOLARSHIPS

Eta Sigma Phi, national honorary classical fraternity, will make eight grants of \$50 each for the first semester of the college year 1949-50 to present high-school seniors who win top honors in a Latin examination conducted this spring. Winners must take a course in the Greek language in college.

BOOK NOTES

The Classical Background of English Literature. By J. A. K. Thomson. New York: The Macmillan Company, 1948. Pp. 272. \$3.50.

In this age of little Latin and less Greek the present volume should prove a godsend to the student of English literature who is faced with the problem of understanding not merely the peculiar development of his subject as a whole but also, in the majority of cases, the work of the individual author. The classical scholar too will learn from the admirable survey of English literature as it has been affected by Latin and Greek, besides deriving stimulation and pleasure from the equally admirable survey of that portion of classical literature which has left its imprint on the literature of the British Isles. For Mr. Thomson does more than enumerate and classify; his account, in addition to being a model

of orderly presentation—lucid, concise, complete—is distinguished by a highly readable style and enlivened by not infrequent epigram. Nor is the author averse to expressing strong convictions on literary men and matters.

The plan and nature of the book can perhaps best be seen from a listing of the chapter headings and the number of pages assigned to each topic. After an introductory chapter of eleven pages on "The Setting" comes a series of chapters reviewing classical literature: General (19) and Particular Characteristics (Poetry, 54; Prose, 49). The second half is devoted to English literature: The Middle Ages (23), The Renaissance (34), The Eighteenth Century (23), The Nineteenth Century (31), and The Twentieth Century (15). Thus there is a succinct review both of the influences and of their effects.

This reader's enthusiasm is moderated by only three criticisms: a more exhaustive index would increase the value of the book; more frequent references to chronology would materially help the average reader; no space is given to Catullus beyond an occasional mere mention of his name—one would like to refer the author to Harrington's *Catullus and His Influence* and Miss Duckett's *Catullus in English Poetry*. Although not a criticism in view of the avowed purpose of the book, it should be said that there is no documentation, either bibliographical or in the form of footnotes.

—K. G.

Rafael Landivar's *Rusticatio Mexicana*. The Latin Text, with an Introduction and an English Prose Translation by Graydon W. Regenos. New Orleans: Middle American Research Institute, Tulane University, 1948. Reprinted from Publication No. 11, pp. 155-314. Paperbound. \$3.50.

The *Rusticatio Mexicana* is a Latin poem of over 5000 hexameters, divided into fifteen books, with a dedication, a preface, and an appendix. It was written by an eighteenth-century priest who was born in Guatemala and studied in Mexico. Strongly influenced by Vergil's *Georgics*, the work not only gives "a graphic description of country life, the industries, customs, and amusements of the people" of Mexico, but it "presents a panoramic view of the beauties and wonders of nature in the New World" (p. 160).

In this edition, the poem is set up on wide pages, with a column of Latin text and a column of English translation side by side on each page. Notes, both Latin and English, fol-

low the text of each book. There are four full-page illustrations, reproduced from the 1782 edition of the poem. The paper is good, the typography is excellent, and proof-reading has been done with meticulous care.

Professor Regenos' is the first translation into English of this remarkable Neo-Latin poem. The translation is in prose, and is at once accurate and readable. The classicist will smile now and then at Landivar's heavily classical treatment, with full panoply of mythological detail, of phenomena which are distinctively Mexican and Indian. However, there is no essential clash; and we may well believe that a Roman of the Empire would have described the New World, if he could have seen it, in much this same way. Particularly interesting passages are those which deal with volcanic eruptions (Book II), beavers (Book VI), springs (Books XII), birds (Book XIII), and sports (Book XV). This reviewer was especially delighted with the detailed description of the *volador* (pp. 302-4), a "dance" of men suspended from a revolving pole, which is performed to this day in Mexico, and which is probably of Greek origin.

This book will be of interest to the growing number of persons who enjoy modern and Renaissance Latin; to historians; to students of American antiquities; and to lovers of Vergil. The poem could, indeed, be used for sight reading now and then in a Vergil class.

—L. B. L.

Troy and Her Legend. By Arthur M. Young. Pittsburgh: University of Pittsburgh Press, 1948. Pp. xvi + 194. \$3.50.

Something of what Homer meant to the ancient Greeks and Romans is known to most of us. What Homer has meant to scholarship and scholars of the modern era is known to a great many. But what Homer, as the first to present the Trojan legend, has meant to creative writers and artists from antiquity up to the present day, including a great many centuries between antiquity and today, is known to few, and probably only in fragmentary fashion to those few. It is this continuity that Arthur Young presents in *Troy and Her Legend*. The author starts from the beginning of the legend of Troy—there is no jumping *in medias res*—and develops the literary influence of the legend and Homer through ancient, medieval, Renaissance writers up to, and including, poets of the twentieth century.

A second section of *Troy and Her Legend* is devoted to the works in

painting, ceramics, and tapestry that have been inspired by the legend and various portions of it as treated by various writers. Still another division is devoted to the influence of the legend on works of sculpture including gems and coins. And, finally, there is an account of the birth and growth of opera with the part played by the Trojan legend in this comparatively modern medium of artistic expression.

This brief synopsis of the contents is of course inadequate to indicate the quantity of useful and highly interesting material which Arthur Young has collected for our pleasure and information. It is also impossible to convey an idea of the informal but, at the same time, choice prose style in which the book is written. And the author's irrepressible wit—always, however, in perfect taste—illuminates the pages that would not have been dull anyhow.

Added attractions of *Troy and Her Legend* are twenty-five illustrations, including the frontispiece, and some very fine work in printing and general format by the University of Pittsburgh Press. All of these items of information, presentation, and format add up to make *Troy and Her Legend* a work for which the author is justly to be commended and congratulated.

—H. C. M.

NOTES AND NOTICES

Important classical meetings held recently were those of the Classical Association of New England, at Milton Academy, Milton, Mass., March 18-19; the Classical Association of the Middle West and South at Richmond and Williamsburg, Va., April 7-9; and the Latin Section of the Secondary Education Board, in New York City, March 4 and 5. The Classical Association of the Atlantic States will hold its forty-second annual meeting in Buffalo, New York, on May 6 and 7.

Eta Sigma Phi, national honorary classical fraternity, held its twenty-first national convention on April 22 and 23, at Athens, Ohio, with Gamma Chapter as host. On March 12, a regional conference of Eta Sigma Phi was held at the University of Mississippi, in celebration of the centennial anniversary of the University, and the twenty-fifth anniversary of the society.

Randolph-Macon Woman's College will present the *Frogs* of Aristophanes in Greek, early in May.

To signalize the twenty-fifth anniversary of the first production of a Greek play at Cedar Crest College, Allentown, Pa., students will stage the *Electra* of Sophocles, in English translation, on June 1, 2, and 3. Students from Lehigh University will enact the male roles. Other colleges will be invited to send delegates to the performance.

Professor Fred S. Dunham, of the University of Michigan, sends in an amusing clipping from the *Ann Arbor Daily* for Feb. 14, 1949, in which Sam Spiegel, a Hollywood producer, advises the "rigid discipline of thought that Latin teaches," for all film writers.

Important and interesting recent issues of various "News-Letters" of interest to Latin teachers are those of the Department of Ancient Languages of the University of Kentucky; the Department of Classical Languages of the University of Minnesota; the faculty in Languages at the University of Idaho; and the Pennsylvania State Association of Classical Teachers—the Minnesota letter containing, among other features, a teacher's account of the 1948 Latin Institute of the American Classical League. The *Lanterna* of the University of Pittsburgh has also appeared recently. It is a Latin paper for high-school and college students.

MATERIALS

Miss Estella Kyne, of the Wenatchee (Wash.) High School, sends in a story from *Boys' Life* for March, 1949, which should be of interest to high-school students of Latin. It is entitled "Julius Makes Peace," and is laid in the time of Caesar. The author is I. M. Bolton. The magazine sells for 25¢ a copy. It is published by the Boy Scouts of America, 2 Park Avenue, New York 16, N. Y.

The 1949 *Latin Week Bulletin* of the Committee on Educational Policies of the Classical Association of the Middle West and South, a 14-page folder on Roman holidays and Greco-Roman civilization, is useful for class and club work. It may be obtained from Professor Clyde Murley, 629 Noyes St., Evanston, Ill., for 10¢ a copy, less in quantities.

"Professors of English on the Latin Question," a good article to give to professors of English and to school administrators, may be obtained from the author, Professor A. M. Withers, Concord College, Athens, West Vir-

ginia, for 10¢ a copy, 20 copies for \$1.00.

Professor Saul S. Weinberg, 211 Jesse Hall, University of Missouri, Columbia, Mo., has more than 400 colored slides (size 2" by 2"), made in Greece, Sicily, and Italy in 1946-48. The slides are grouped into ten sets of 25 to 40 slides each. They may be purchased at 50¢ each for slides ordered in sets, 60¢ each for slides ordered singly. Further details and lists of titles may be obtained from Professor Weinberg.

The generous offer of a free examination copy of the illustrated magazine *Archaeology* to any member of the American Classical League who writes for it is still open. Persons interested should address the Editor, Professor Jotham Johnson, at Washington Square College, New York University, New York City 3.

Mrs. L. R. Hadley, of Steinmetz High School, 3030 North Mobile Ave., Chicago 34, Ill., has prepared two courses in "High School Humanities," one in Greek civilization and one in Roman civilization. Each course is for two semesters, one class period a week. The mimeographed lessons for any semester may be purchased from Mrs. Hadley at 20¢ a single copy, or 14¢ each in quantities.

Teachers of the classics have been much interested in the models of ancient buildings made, over the last few years, by Rev. A. M. Guenther, S. J., of Canisius College, Buffalo, N. Y. Father Guenther has recently published a 36-page illustrated pamphlet on these models, with the title, *Wonders of the Ancient World*. Through the kindness of the author, a few copies of the pamphlet are available for free distribution to teachers of the classics, one to a person. Any teacher who wishes a copy should address Father Guenther. Requests will be filled as long as the supply lasts.

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INDEX TO VOLUME XXVI

I. Titles

Activities of the Junior Classical League, The (Latta), 17; Aeneas Orator (Twiggs-Porter), 64; Aeneas or Caesar? (DeWitt), 42; Again Appreciation (Arbuthnot), 75; Again Ownership (Durham), 52; Again Roman Banquets (Baber, Hasse, Grow), 27, 28; American Classical League Citations, 4; American Classical League—Reports of Officers, 7; American Classical League Service Bureau, 8, 22, 34, 46, 59, 70, 80, 94; American Classical League—The First Thirty Years (Ullman), 5; Anacreon and the National Anthem (Montgomery), 30; And There Were Shepherds, 25; Annie Laurie (Hodgman), 87; Another Latin Institute, 37; Another Prize Student (Nease), 75; Another Prodigy (Cochran), 39; Apples and the Classics (Kyne), 77; Appreciations, 51; Ardent Students of the Classics (Cochran, Murley), 15; Areas, Levels, and In-Terms-Of (White), 73; Athens' Other Hill (Echols), 85; Ave Horati (Microw), 27; Birthday of Rome, The, 80; Book Notes, 21, 32, 45, 69, 80, 92; Caesar Is Literature (Titchener), 66; Call for Summer Courses, 40; Campus View, Miami University (Picture), 73; Classical Investigation,

The (Carr), 29; Classical Syllabus in College, The (Johnson), 49; Classics in Hawaii (Maguire), 26; Classics in Tomorrow's Education, The (Agard), 38; Classics in Translation, The (Antoinette), 56; College Board's Objective Tests in Latin, The (Shero and others), 53; Contest Closing, 40; Contests and the Classics (Smith), 15; Dear Silent, Fleeing Soul (Ballard), 26; Debate, A (Richards), 76; De Elephantio (Pack), 86; De Mediis Annis (Elam), 41; De Santa Claude (Cochran), 28; Enrollments (Lind, Westington, Miller), 28 (Agard), 40 (Poteat), 52 (Young), 76 (Hahn), 89; Eta Sigma Phi (Korfmaier), 39; Ever Dear to Us Are Dances (Lawler), 43; Exploratory Latin (Haskins), 76; Fellowships and Scholarships, 58; Fish Story, A (Cochran), 27; Girl I Left Behind Me, The (Robertson), 13; Give the Outlook, 29; Good Publicity (Campbell), 15; Greek and Latin for Vocabulary Building (White), 20; Greek Hymns and the Nativity (Messenger), 25; Have You Heard? 51; High School Students' Charter, The (Dunham), 37; Humanum Est Errare (Klarkowski), 16; Ides of March, The, 68; Induction, An (Burton), 76; In Lighter Vein (Ebright), 86; Invitation, An, 85; Is This a Record? (Hahn), 89; Laelius and the Ph.D. Examination (Johnston), 54; Late Third-Century Street in Karanis (Picture), 61; Latin as a Universal Language (Bacon), 75; Latin Institute, 1949 (Montgomery), 64; Latin Sounds Well (Colby), 29; Latin in the Common Denominator for Our Modern Languages (Withers), 50; Letter to a Latin Teacher (Kyne), 1; Letters from Our Readers, 15, 27, 39, 51, 75; Letters of Appreciation, 16; Ludi Romani (Larson), 52; Ludi Romani (Picture), 52; Mandalay (Hodgman), 6; Materials, 8, 22, 34, 46, 59, 70, 75, 94; Memorials to Ruthlessness in Warfare (McCartney), 31; Men and Women of Tomorrow (Dunham), 67; Miserere Mei (Fruth), 49; "Miss Venus" (Pound), 52; More Committee Chairmen, 40; More Modern Versions of Odysseus' Tree Bed (Rosenblum), 58 National Committees 63; New Committee Chairmen, 14; New Structures at the Marathon Dam (Picture), 1; Notes and Notices, 8, 21, 33, 45, 58, 63, 80, 93; Officers of the American Classical League, 4; On Expressing Ownership (Hahn), 27; On Writing Latin (Carr), 63; Oratio Nocturna (Krauss), 55; Our Founding Father, Andrew Fleming West (MacVay), 19; Paganism and Christianity (Gries), 78; Reply to Professor Titchener (DeWitt), 87; Responde Mihi, 3, 16, 28; Retired Latin Teacher, A (Jackson), 39; Review

It With a Song (*Corrigan*), 2; Roman Calendar, A (*Davis*), 40; Roman Town in Egypt, A (*Shier*), 61; Rome Prize Fellowships, 75; Scholarships, 92; Scientist Speaks, A (*Ballard*), 74; Sequence for the Purification (*Colby*), 39; Service Bureau and the Classical League, The (*Latta*), 55; Some Modern Versions of Odysseus' Tree Bed (*Rosenblum*), 43; Song (*Henderson*), 27; Statement of Ownership, 36; Study of the Concluding Lines of the *Aeneid*, A (*O'Mara*), 89; Summer Courses and Latin Institutes, 91; Summer Session in Athens, 58; Summer Session in Rome, 41; Ten Years of Latin Week (*Pound*), 40; Terence and Progressive Education (*Bennett*), 13; To K. N. (*Colby*), 62; Toward Clarification of the CEP Latin Project (*Geweke*), 4; Traditional February Program, A (*Kyne*), 51; Tribute to the Classics, A (*Normand*), 18; Vergil, *Aeneid* I, 300-1 (*Levy*), 65; Vergil's Birthday, 4; Verse-Writing Contest, 15, 40, 88; We Are Copyrighted, 3, 15, 28, 40, 53, 63, 76, 88; Wise Guidance (*Shennan*), 51; "You Are There" (*Hudson*), 77; Zimmern Features Latin Institute (*Dunham*), 76.

II. Contributors

Agard, W. R., 7, 38, 40; Antoinette,

Sr. Marie, 56; Arbuthnot, Mabel, 75; Baber, Florence E., 27; Bacon, C. E., 52, 75; Ballard, Chas., 26, 74; Bennett, Kathryn S., 13; Brouzas, C. G., 69; Burton, Mrs. P. E., 76; Campbell, Irene, 15; Carr, W. L. (W. L. C.), 21, 29, 32, 63, 80; Cochran, E. E., 15, 27, 28, 39; Colby, J. K., 29, 39, 53, 62; Conway, Patricia, 88; Corrigan, Lillian, 2; Crawford, J. D., 89; Davis, Marjorie, 40; DeWitt, N. J., 42, 87; Dunham, F. S., 37, 67, 76; Durham, D. B., 52; Ebright, H. K., 86; Echols, E. C., 85; Elam, S. M., 41; Eloise, Sr. Mary, 89; Flynn, Margaret E., 89; Fruth, Arta, 49; Futrell, J. C., 88; Geweke, Lenore, 4; Gilmore, Bernice, 89; Gries, Konrad (K. G.), 33, 62, 69, 73, 78, 92; Grow, Marguerite B., 28, 88; Hahn, E. Adelaide, 27, 89; Harwood, F. C., 53; Haskins, Helen, 76; Hasse, Marguerite, 28; Hawkins, Catherine, 89; Heffner, E. H., 45; Henderson, Jane, 27; Hodgman, A. W., 6, 87; Houghtby, E., 89; Hudson, R. B., 77; Hughes, Marie, 88; Jackson, Edith, M., 39; Johnson, Van, 49; Johnston, Mary, 3, 54, 88; Joseph, Sister Emily, 88; Klarkowski, C. E., 16; Korfmacher, W. C., 39; Krauss, F. B., 55; Kyne, Estella, 1, 51, 77; Larson, Lois A., 52; Latta, Dorothy P., 17, 55; Lawler, Lillian B. (L. B. L.), 3,

7, 21, 28, 32, 43, 46, 69, 93; Levy, Harry L., 65; Lind, L. R., 28; MacVay, Anna P., 19; Maguire, J. P., 26; McCartney, E. S., 31; Messenger, Ruth E., 25; Mierow, C. C., 27; Miller, E. W., 28; Montgomery, H. C. (H. C. M.), 7, 30, 64, 93; Murley, C., 15; Murphy, C. T., 53; Nease, G. S., 75; Nelms, Elizabeth, 88; Normand, Emma, 18; O'Mara, Sr. M. E., 89; Osborne, Adele, 88; Pack, R. A., 86; Poteat, H. M., 52; Pound, Laura G., 40, 52; Preuss, F. A., 88; Richards, Mrs. A. W., 76; Robertson, J. C., 13; Rosenblum, M., 43, 58; Shennan, Susan E., 51; Shero, L. R., 53; Shier, Louise A., 61; Skiles, J. W. D., 28; Smith, Esther M., 15; Spaeth, J. W., 53; Steere, Helen W., 89; Titchener, J. B., 66; Twigg-Porter, G., 64; Ullman, B. L., 5, 16, 28; Westington, M. M., 28; White, D. S., 20, 73; Wilder, T., 16; Withers, A. M., 50; Young, A. M., 76.

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